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ETHELBERT NEVIN

Op. 7

FOUR COMPOSITIONS

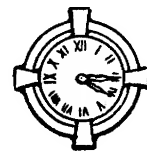
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BY
ETHELBERT NEVIN

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CONTENTS

1. Mazurka; 2. Ballade; 3. Danse; 4. Réverie; 5. Valse Romantique

The works that have been chosen for this collection show the composer in his earlier and more conservative style, hence, they are more likely to find the appreciation of a larger public than would be the case with his latest, more elusive and impressionistic compositions. However, only difference of spirit distinguishes his earlier and later manners. The master-hand of a matured tone-poet is revealed in every measure. Especially, because of its moderate difficulty, the "Réverie" has long been a favorite; but, as for that, none of the other pieces is beyond the playing abilities of a good amateur. In spite of the conventional titles, the distinctive character of these compositions is their unconventionality. The "Ballade", and the "Valse Romantique" are particularly effective.

I. ALBENIZ
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CONTENTS

1. Cadiz (*Saeta*) 3. Mazurka 5. Zortzico 7. Tango, in D
2. Cuba (*Caprice Créole*) 4. Curranda 6. Leyenda (*Legend*) 8. Seguidilla

Spain, of late years, has had few serious composers who have achieved international fame. Foremost in this small group stands Albeniz, whose life-work ended in 1909, ere he had been able to finish it, but not before he had assured himself a permanent place of distinction in the annals of music. Albeniz is particularly telling and forceful when he handles the rhythms and melodic inflections of Spain, and fashions them into dazzling and exquisite works of art. The "Album of Eight Pieces" contains some of the easier pieces that he has written. While they are full of the inimitable Spanish color and lend themselves to brilliant interpretation, they are not so intricate as the famous pieces which form the chief work of Albeniz and are collected in four books bearing the general title "Iberia." Compositions by Albeniz are found more and more frequently on the recital programs of leading pianists, and it may safely be predicted that the time is not far distant when the genius of this master will be as generally acclaimed as it should be.

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CONTENTS

1. Arensky—Impromptu 7. Moussorgsky—Meditation (*Une Larme*)
2. Borodin—At the Convent (*Au Couvent*) 8. Rachmaninoff—Mélodie, in E
3. Cui—Albundeat 9. Rimsky-Korsakof—Romance
4. Glazounow—Pirouette 10. Scriabine—Prelude
5. Karganoff—Scherzino 11. Tscherepnin—Nostalgie
6. Kopylow—The Dreaming Child (*Rêve d'Enfant*) 12. Wihtol—Berceuse

The contents show conclusively that this collection has been made with the particular view of offering material that already enjoys a high degree of popularity without having become stale or antiquated. Not the least of many virtues are found in the exquisite beauty of the Arensky "Impromptu," a composition that worthily represents the art of this Chopin of the North, and to which every pianist has borne tribute. The "Mélodie, in E," by Rachmaninoff is a magnificent recital number. Between these are smaller works which are quite as beautiful, quite as rich in luxurious coloring, and quite as melodious; they will give the performer abundant enjoyment, and from among such an array of tonal wealth recitalists can choose much that will hold the attention of an audience.

B. M. CO. DIGEST OF EASY ORIGINAL PIECES BY
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CONTENTS

1. Mozart—Minuet, in F 11. Händel—Minuet, in F
2. Rameau—Minuet, in C 12. Schubert—Ländler, in B♭
3. Beethoven—Schottish, in G 13. Schubert—Dance, in G
4. Mozart—Allegro, in B♭ 14. Purcell—Rigadoon, in C
5. Beethoven—Schottish, in E♭ 15. Beethoven—Two Moods, in C
6. Mozart—Minuet, in G 16. Mozart—Andantino, in E♭
7. Bach—March, in D 17. Weber—Allemande, in E♭
8. Bach—Polonaise, B♭ 18. Rameau—Minuet, in A minor
9. Händel—Courante, in F 19. Haydn—Allegro, in C
10. Händel—Minuet, in D minor 20. Couperin—Gavot, in G minor

The period covered by the music in this album extends from Purcell to Schubert, or over the whole of the most important classic period. Therefore, the collection justly claims to deal with this subject thoroughly and completely. In contrast with many other compilations of like nature and purport, stress is laid upon the fact that all the pieces comprised in the volume were written for a key-board instrument and appear here in their original form. Thus all transcriptions and arrangements have been excluded. The volume presents to the beginner the authentic works, however simple, of the great masters of the past. Teachers of beginners will appreciate the plan that has been pursued, in ordering the numbers progressively, and commend the practical success of the same.

Valzer gentile

Allegro grazioso.

ETHELBERT NEVIN, Op. 7, No. 1.

PIANO.

p *più f*

più sf *p*

cresc. *p*

Complete Edition 2062

B. M. Co. 437

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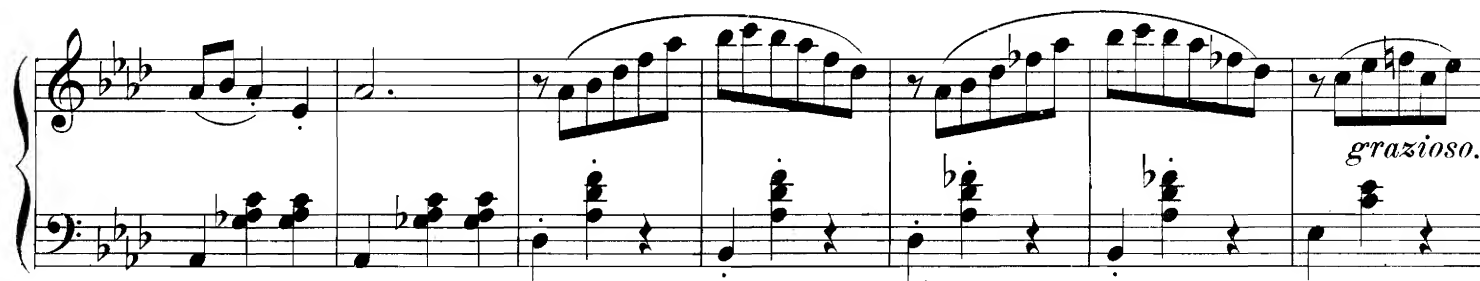
First system of the musical score. The right hand (R.H.) features a melodic line with various fingerings (e.g., 2 3 1 2 3 4, 1 1 4, 2 3 2 4 2 4) and a crescendo (*cresc.*) marking. The left hand provides a harmonic accompaniment. The dynamic marking *mf* is present.

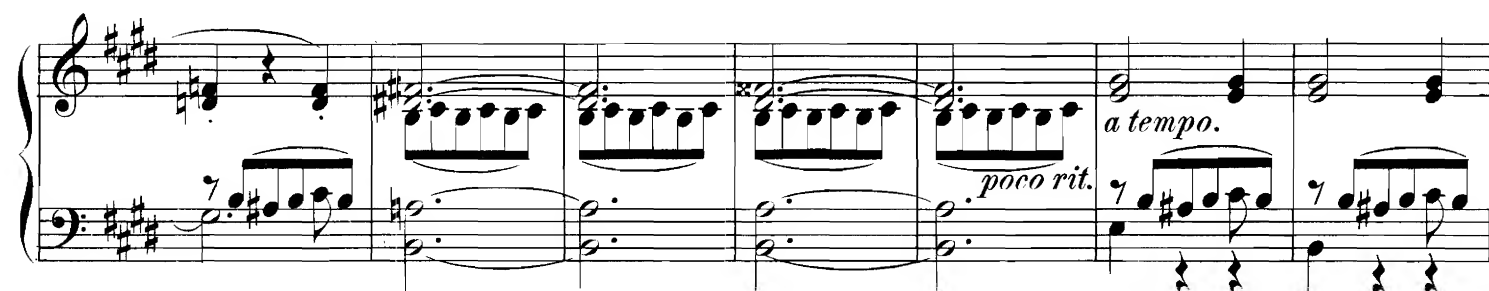
Second system of the musical score. The right hand continues the melodic line with fingerings (e.g., 5, 1 2, 1 1 2 3 4 5). The left hand accompaniment includes a decrescendo (*dim.*) marking.

Third system of the musical score. The right hand features a melodic line with fingerings (e.g., 2 3 2 4, 2 4, 2 4). The left hand accompaniment includes a decrescendo (*dim.*) marking. The tempo marking *a tempo.* is present.

Fourth system of the musical score. The right hand features a melodic line. The left hand accompaniment includes a decrescendo (*dim.*) marking. The dynamic marking *più f* is present.

Fifth system of the musical score. The right hand features a melodic line. The left hand accompaniment includes a decrescendo (*dim.*) marking.





distinto.
p

più cresc.

molto.

grazioso.

p

p

Slumber Song

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“Fürcht dich nicht, du liebes Kindchen,
Vor der bösen Geister Macht!
Tag und Nacht, du liebes Kindchen,
Halten Englein bei dir Wacht!”

Heine.

ETHELBERT NEVIN, Op. 7, No. 2.

Moderato espressivo.

PIANO.

L.H. R.H.

ff largamente. *dim.* *molto espress.*

pù f.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features a series of chords and single notes. Dynamic markings include *cresc.*, *p*, *f*, and *meno f.*. There is a *ped.* marking under the left staff and an asterisk (*) under the right staff.

Second system of musical notation. The key signature remains three sharps. The system consists of two staves. The music continues with chords and single notes. A *dolce.* marking is present under the left staff.

Third system of musical notation. The key signature remains three sharps. The system consists of two staves. The music continues with chords and single notes. A *cresc. molto.* marking is present under the right staff.

Fourth system of musical notation. The key signature remains three sharps. The system consists of two staves. The music continues with chords and single notes. A *f* marking is present under the left staff.

Fifth system of musical notation. The key signature remains three sharps. The system consists of two staves. The music continues with chords and single notes. Dynamic markings include *dolce.*, *sempre legato.*, and *ritard.*

p

mf *p*

cresc. *sempre più mosso.*

molto *largamente.* *ff* *L. H. R. H.*

meno mosso *più ritard.* *p* *molto espress.* *pp*

Allegro capriccioso.

Maggio capriccioso

PIANO.

mf

Più mosso.

molto capriccioso.

leggieriss.

dim.

più cresc.

dim.

capriccioso.

First system of the musical score. The treble clef staff contains a melody with two triplet markings (3) over the first two measures. The bass clef staff provides harmonic support with chords. The tempo marking *p tempo.* is written below the first measure of the treble staff.

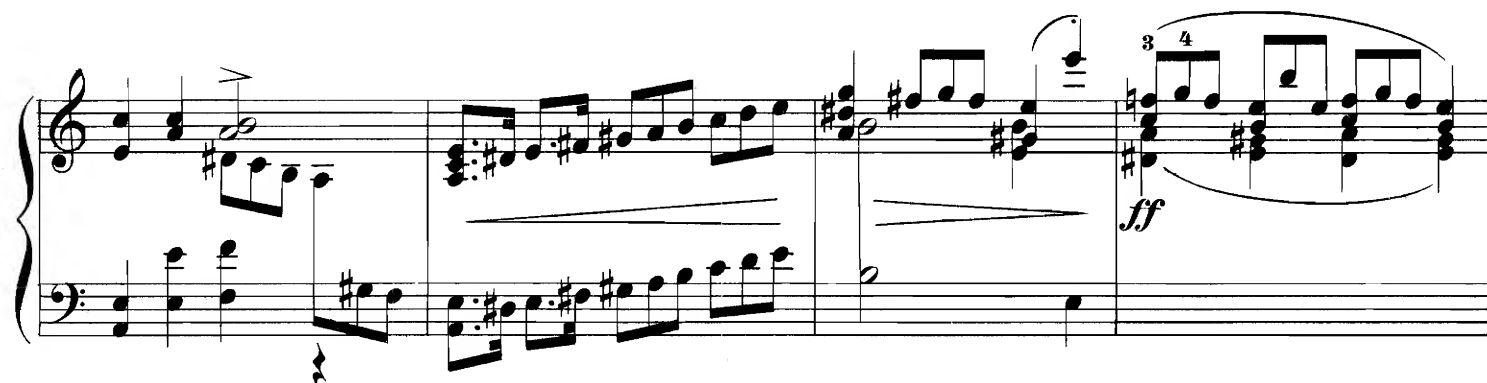
Second system of the musical score. The treble clef staff features a continuous, flowing melody. The bass clef staff has chords. The marking *molto legato. a più tenuto.* is written below the first measure of the treble staff.

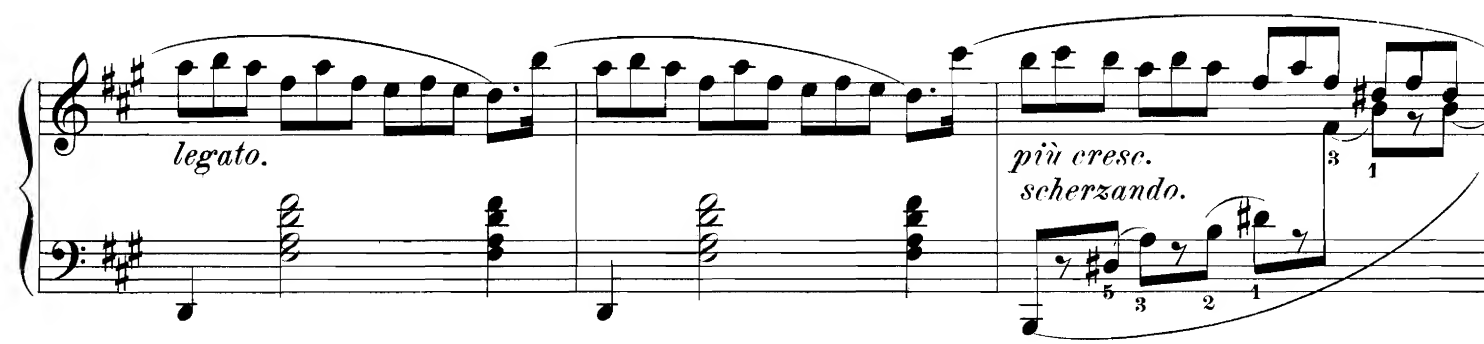
Third system of the musical score. The treble clef staff includes fingerings (1, 2, 3, 4) and a slur. The bass clef staff has chords. The marking *grazioso.* is written below the first measure of the treble staff.

Fourth system of the musical score. The treble clef staff starts with a forte *f* dynamic and includes fingerings (2, 4, 3, 1). It features a *Vivo.* marking and a *meno f* dynamic. The bass clef staff has chords. The system concludes with a fermata.

Fifth system of the musical score. The treble clef staff includes fingerings (5, 4, 2, 1, 4) and a slur. The bass clef staff has chords. The marking *molto* is written below the first measure, and *ff* (fortissimo) appears later in the system.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand. The second system continues this pattern. The third system introduces dynamic markings: *sf* (sforzando) and *mf* (mezzo-forte). The fourth system features a *f* (forte) marking and includes fingerings (1, 2, 3, 4, 5) for the right hand. The fifth system also includes fingerings and a crescendo hairpin. The key signature has two sharps (F# and C#), and the time signature is 3/4.





Song of the Brook

ETHELBERT NEVIN, Op. 7, No. 4.

PIANO. *Allegro.*

molto tranquillo.

First system of a musical score. The treble clef staff contains a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes. The dynamic marking *più cresc.* is written above the bass staff.

Second system of the musical score. The treble clef staff continues the intricate melodic line. The bass clef staff has a more active accompaniment with eighth and sixteenth notes. The dynamic marking *dim.* is written above the bass staff.

Third system of the musical score. The treble clef staff features a dense texture of beamed notes. The bass clef staff has a simpler accompaniment with half and quarter notes.

Fourth system of the musical score. The treble clef staff has a melodic line with a slur over the final two measures. The bass clef staff has a simple accompaniment. Dynamic markings include *molto p* and *pp* in the bass staff, and *delicatiss.* above the treble staff.

molto tranquillo; la melodia ben marcato.



cresc. poco a poco.



First system of the musical score. The right hand features a continuous eighth-note pattern. The left hand has a bass line with some rests. The tempo marking *più mosso.* is placed above the first measure, and *molto* is placed above the final measure. A fingering sequence *2 1 2* is indicated above a specific note in the right hand.

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand has a bass line. The dynamic marking *cresc.* is placed above the first measure, *ff* (fortissimo) is placed above the middle measure, and *dim.* (diminuendo) is placed above the final measure.

Third system of the musical score. The right hand features a complex passage with many beamed notes and a large slur. The left hand has a bass line. The dynamic marking *delicatiss.* (delicately) is placed above the middle measure, and *pp* (pianissimo) is placed below the middle measure. Fingering numbers *3 4 2 3 4 3 2 1 2* are written above the right hand's notes.

Fourth system of the musical score. The right hand features a complex passage with many beamed notes and a large slur. The left hand has a bass line. The tempo marking *meno mosso.* is placed above the first measure, and *molto espress.* (molto espressivo) is placed above the second measure. The dynamic marking *mf* (mezzo-forte) is placed below the first measure, and *dolce.* (dolce) is placed above the final measure. An *8* is written below the final measure of the left hand.

Handwritten musical score for piano, measures 1 through 10. The score is written in treble and bass staves with a key signature of one sharp (F#). The tempo and dynamics markings are *leggieriss.*, *pp a tempo.*, and *pp*. The piece features intricate fingerings and articulation marks.

Measures 1-10:

- Measures 1-2: Treble staff has a continuous eighth-note pattern. Bass staff has a simple harmonic accompaniment.
- Measure 3: Treble staff has a melodic line with fingerings 2 1 2 1 2 3 4 1 3 4. Bass staff has a melodic line with fingerings 5 2 1 3.
- Measures 4-5: Treble staff continues the eighth-note pattern. Bass staff has a simple harmonic accompaniment.
- Measures 6-7: Treble staff has a melodic line with fingerings 2 1 2 3 4. Bass staff has a simple harmonic accompaniment.
- Measures 8-9: Treble staff has a melodic line with fingerings 4 1 2 3 1. Bass staff has a simple harmonic accompaniment.
- Measure 10: Treble staff has a melodic line with fingerings 2 3. Bass staff has a simple harmonic accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part is a simple melody. The score is divided into three measures, each containing a vocal line and a piano accompaniment.

sempre più stretto.

senza ritard.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a treble and bass staff in D major. The treble staff begins with a melodic line marked 'delicatiss.' and 'pp presto possibile', followed by a series of sixteenth-note runs. The bass staff provides a harmonic accompaniment with eighth-note patterns. A large crescendo hairpin spans the system. The system concludes with a fermata on a D major triad in the treble and a half note D in the bass, marked 'm.d. ppp'.

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